

# THE Musical Times

ESTABLISHED IN 1844

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Te Deum laudamus by George T. Evans

*The Musical Times and Singing Class Circular*, Vol. 16, No. 375 (May 1, 1874), pp. 481-482

Published by: [Musical Times Publications Ltd.](#)

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evening, the 14th ult., by Mr. Joseph Kingham, the blind pianist, assisted by Miss Ellen Glanville, Miss Julia Derby, Mr. A. James, and Signor Rocca, Madame Dryden being solo harpist. The concert was a great success.

MR. AND MRS. GERMAN REED'S entertainment commenced for the season on the 20th ult., at St. George's Hall, before a very large audience. Mr. Gilbert's legend, "Ages Ago," the music by Mr. F. Clay, was reproduced by special desire; and a musical sketch, by Mr. Corney Grain, entitled, "A Day in Town," was most successful. Mrs. German Reed was very warmly received, her acting and singing, as usual, delighting her audience.

AN entertainment, consisting of music and readings, was given by Mr. Charles Sleigh, on the 25th ult., at the Store Street Rooms, before a large audience. As his programmes were headed, "British Musical and Dramatic Institute," we presume that this was considered a public exhibition of the most promising of the pupils of that Association, although many artists already well known lent their assistance. Once more, then, we must say that in an educational point of view, the system pursued in this Institute is radically wrong, for not only are mere students put forward to sing works which would tax the powers of the greatest vocalist, but the ringing applause of those injudicious friends who attend to "encourage" them, prevents the possibility of their ever knowing their true position. We may also mention that pianists cannot be formed upon such pieces as a fantasia upon "When the swallows," nor vocalists upon such songs as Virginia Gabriel's "Ruby." The names of competent teachers appear upon the prospectus of this Institution, but where is the controlling power over each department to systematise the method of instruction?

THE following is a list of those who obtained degrees at the recent musical examination at the University of Oxford:—*Doctor in Music*—John Abram, New College (and St. Leonard's-on-Sea); J. Fred. Bridge, Queen's College (and Manchester Cathedral). *Bachelor in Music*—Charles Bradbury, New College (and Hull); Hugh Brooksbank, New College (and Peterborough); Geo. Herbert Gregory, New College (and Melrose, N.B.); Charles Hancock, Magdalen Hall (and Windsor); James Higgs, New College (and Torrington Square, London); Arthur H. Mann, New College (and Tettenhall, Wolverhampton); Fredk. R. Müller, Exeter College (and Hull); William Pinney, Exeter College (and Ramsgate); Arthur Simms, New College (and Alderly Edge, Manchester); George F. Tendall, St. Mary's Hall (and Wickham, Newbury); William H. Wale, Magdalen Hall (and Leicester); Daniel J. Wood, New College (and Boston, Lincolnshire). The examiners were—Sir F. A. Gore Ouseley, Bart., Professor of Music; C. W. Corfe, Mus. Doc., Chorus; and E. G. Monk, Mus. Doc.

VERY great credit is due to the enterprising director of the Brixton Choral Society, Mr. William Lemare, for his indefatigable exertions in preparing works for public performance with which his choir can hardly be familiar; and although we cannot say that the execution of Sir Julius Benedict's Oratorio "St. Peter," on the 20th ult., was thoroughly satisfactory, the presentation of so elaborate a composition was highly meritorious. Without disparaging Mr. Lemare's powers as a conductor, we think, that as the composer was present, it would have been better had he directed his work, instead of accompanying at the piano-forte. The principal vocalists were Madame Florence Lancia, Miss Marion Severn, Mr. Guy, and Mr. Wadmore, all of whom acquitted themselves most efficiently of their difficult task. Many of the choruses were given with admirable effect, and Sir Julius, who was warmly received, appeared much gratified at the performance of his work. Mr. Byrom presided at the organ with much ability.

THE first of a series of quarterly musical services in aid of the Choir Fund was held at St. Mary's, Haggerston, on the evening of the 22nd ult., when a selection from the "Messiah" was efficiently rendered by the choir. Mr. W. H. J. Coventry presided at the organ and played

Mendelssohn's "Sonata No. 1" at the commencement, and Wély's "Offertoire No. 5" at the end of the selection. It is worthy of notice that the services on all the great festivals of the Church are invariably rendered by St. Mary's choir without any aid from other churches. This rule was adhered to on the present occasion.

ON Monday, the 13th ult., a very interesting lecture on Mendelssohn, was given by the Rev. Robinson Duckworth, M. A., Vicar of St. Mark's, Hamilton Terrace, St. John's Wood, for the benefit of the School Building Fund, at the New School-room attached to the Church. The lecturer sketched the great composer's life from early boyhood till his death in 1847, and was listened to with marked attention by a crowded and appreciative audience. The enjoyment of the evening was greatly enhanced by numerous illustrations from Mendelssohn's works, which were given in the order of composition, commencing with a March, from one of his early operettas, "Camacho's Wedding," and ending with a selection from his last great work, "Elijah." The choruses and part-songs were performed by an excellent choir of about 40 voices under the direction of Mr. Street, solos being contributed by Madame Schneegans, Mr. Greenhill, Mr. Stedman, &c. Mr. J. W. Elliott performed on the harmonium, the Andante in G, Op. 37, in his usual artistic style; and Miss Lucy Bristow, (a pupil of Mr. Bradbury Turner) played the Andante and Rondo Capriccioso, Op. 14, with very great success.

## REVIEWS.

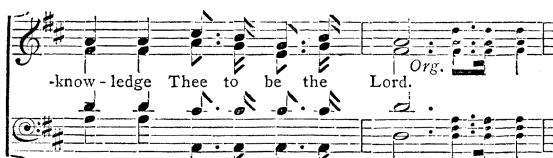
MESSRS. GRAY AND CO., SAN FRANCISCO.

*Te Deum laudamus.* Composed by George T. Evans.

It would be difficult, if not impossible, to fix two different standards by which to judge music of the same class; and were it even feasible it is extremely doubtful whether, for instance, our musical friends in America would feel satisfied with the dubious compliment conveyed in the terms, "It is very good, indeed, *for America*." Besides, church music is church music whether on this or that side of the Atlantic, and—allowance being made for diversities of temperament and climate—the same broad principle should hold good on both sides. As church music, therefore, we fear Mr. Evans's *Te Deum* cannot be regarded in the light of a high-class work. The comparatively small amount of dignity and solidity observable in this work would go far to imperil the success of a secular composition, whilst to a sacred one it is almost ruin. We would not for the world urge the adoption of that fictitious quality which so frequently stands for the true church style, viz., the reproduction of worn-out forms—that would be the other extreme. But, between these two extremes, may be found a *via media* on which an individual and characteristic style might be formed by a musician possessing the latent talent, of which Mr. Evans's music furnishes ample proof. Had Mr. Evans enjoyed the advantage of an early training in the school of the old contrapuntal writers—the want of which advantage even the genius of Beethoven was unable to conceal—he might in all probability have produced music which would have held its own anywhere; as it is we can hardly imagine the musicians of any other country than America looking upon it as other than wanting in almost all the essentials of sacred music. Take the opening phrase, for example:—

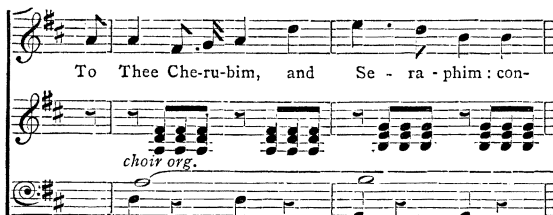
*Allegro brillante.*

*ff* We praise Thee, O God: we ac



Its somewhat pompous beginning, it will be seen, is suddenly checked at the second bar by a weak suspension, and altogether lost in the latter half of the third bar; whilst the *coup de grâce* is supplied by the three organ chords at the end of the phrase. Again, the true feeling of the words can hardly be said to receive adequate expression in the following strains:—

SOLO, TREBLE.



DUO, SOPRANO AND ALTO WITH QUARTETTE.  
Andantino.



In justice to Mr. Evans it should be stated that these quotations exhibit the worst features of his work, and are rather taken as illustrations, in proof of our assertion, as to the secular tone pervading it, than as a fair criterion of the whole. We have been led to place this matter somewhat prominently before our readers from the fact that so many compositions of a like calibre have come under our notice—emanating from American sources—as to imbue us with the idea, rightly or wrongly, that the art of composing sacred music has not yet been attended with an amount of success in that country at all commensurate with the efforts that would appear to have been brought to bear upon it.

NOVELLO, EWER AND CO.

*God be merciful unto us.* Anthem for four voices.  
Composed by Samuel Sebastian Wesley.

HERE we have a setting of the 67th Psalm according to the Prayer Book version, which is the appointed alternative for the Song of Simeon as the second Canticle in the Evening Service. Now, it is a puzzle for the curious, why the music should be styled an "Anthem," any more than what may be written for the *Nunc dimittis*, which is the text that may, at discretion, take the place of this. We can offer but one vague guess at a meaning for the definition, namely: that the words are set at greater length, allowing scope for their complete expression, and for the fuller development of the musical ideas they have suggested, than is generally the case in compositions professedly designed to form part of the Service. In case this may be the composer's meaning, let us take leave to discuss it. Our term "part of the Service" should not be a correct one, since the Service extends from the opening Sentence to the final Blessing, and includes everything that is said or sung according to the rubric within these limits, the Anthem as much as any of the Prayers, as the Creed, as the Confession, as the Canticles. Nay, as to the term Canticle, it is customary so to define the two musical pieces, and their alternative, which precede the Lessons in our Church Service, but cannot restrict its application to these pieces only, for whatever is sung must be a Canticle if not of too great length to admit of the diminutive form of the word for its denomination. What is there, on the other hand, in the word Anthem that can better fit it for the definition of a longer piece than the other? Grant it, a Canticle is a little song; an Anthem is expressly set forth in the injunction of Queen Elizabeth as a "little thing in metre." Composers have many a time broken the bounds implied in both cases by the term little, and so, for Canticles and Anthems, there are manifold works of large proportions, wherein the Church has good reason to rejoice, and there are some, large and small in extent, that are of no credit to that institution or its servants, and of no edification to auditors; and thus it is not the less or greater length at which the words may be set that warrants the music to be entitled "Anthem" or otherwise. A practical difference between Canticles and Anthems is that whereas the one is arbitrarily chosen from day to day, the others are fixed for perpetual performance in their respective appointed places. Now, this displays a signal reason for a longer setting of the words of the Canticle than of the Anthem; for the former being repeated daily, or at least weekly, becomes so familiar to the worshippers that we